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WINTER CLUB

CARNIVAL

MARCH 5, 6, 8

1937

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The Winnipeg Winter Club takes great pleasure in presenting to the public its Fourteenth Annual Skating Carnival—"You're Invited."

"You're Invited" is in the nature of an Extravaganza in which skaters of International reputation, including Winnipeg Winter Club artists, are presented. Amongst the performers will be seen youthful skaters whose natural talent leads the critics to expect great things of them in the future. Featured among the visiting artists are Miss Louise Bertram and Mr. Stewart Reburn of the Toronto Skating Club. The Committee extends to them a hearty welcome and appreciation for their assistance in the production of the Carnival.

Music, costuming and lighting effects are in keeping with the spirit of the Carnival. Soloists, pairs and the various groups of skaters have worked for many weeks in order to produce a spectacle worthy of your appreciation. The members of the Club are keenly interested in figure skating and its development and this production comes to you as a result of their co-operative effort.

It is sincerely hoped that your evening will be enjoyable and entertaining.

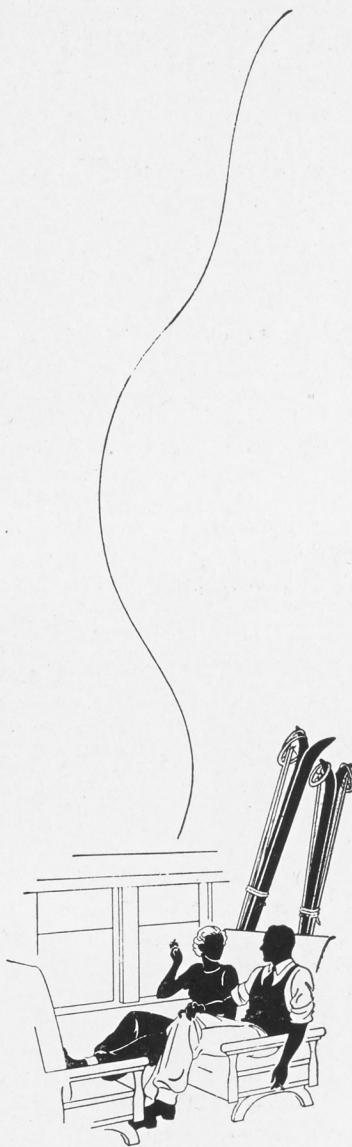


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PATRICIA CHOWN AND PHILIP LEE

Winnipeg Winter Club

Senior Pair Champions

BEAUTY AND ART IN FIGURE SKATING

SKATING as a natural movement becomes an art as soon as figures, leaps, circles and turns, pirouettes and dancing steps are instituted, the performing of which demands a high degree of aesthetic skill. One is thus perfectly justified in designating figure-skating as an art. The figures traced upon the ice must comply with all the laws of beauty as regards exactness of design, dimensions of the figure and symmetrical proportions, while the poise of the skater must in itself be the epitome of grace.

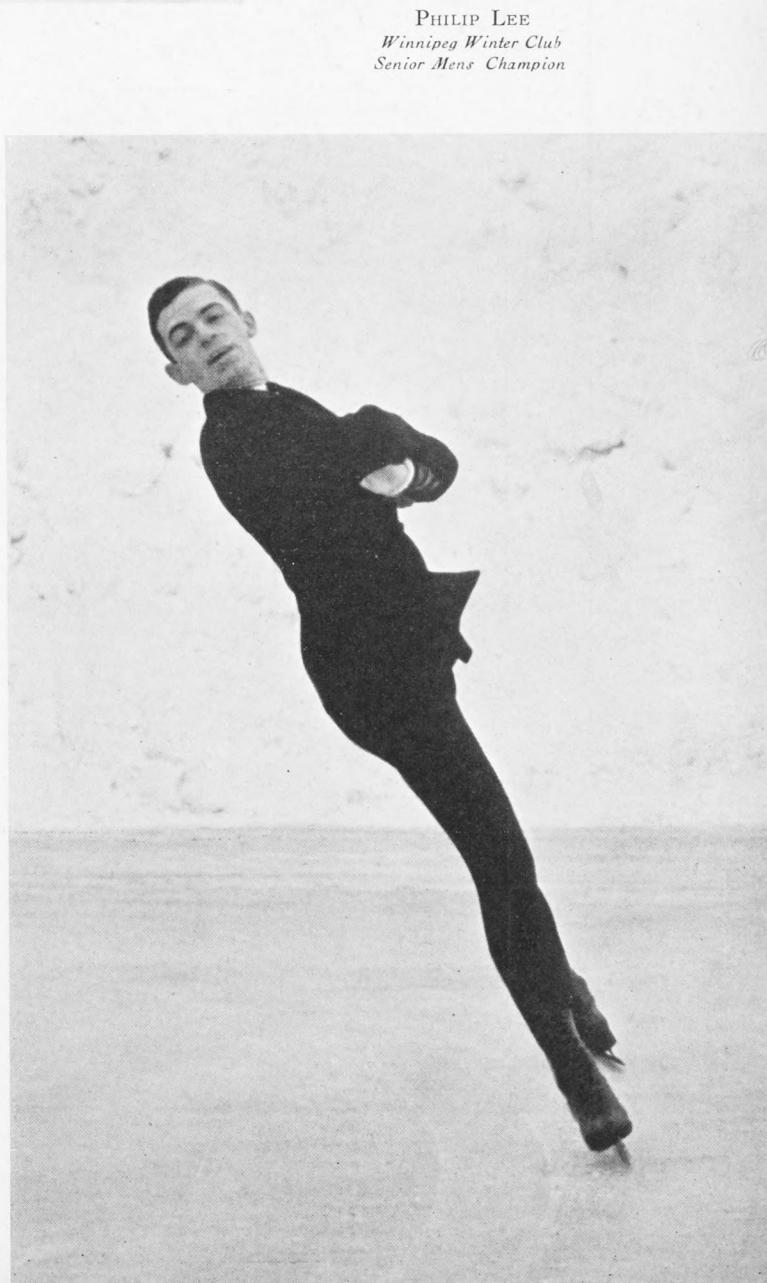
The purpose of figure-skating is to achieve an artistic performance and to provide through the grace of the movements aesthetic pleasure for the spectators. Therefore, the first essential for

a figure-skater is a well-developed, light and agile body which can swing easily, glide gracefully, and perform naturally attractive movements. A musical instinct is also an inseparable element, and without it no skater can become a finished artist, since skating is music, rhythm and expressed tone. The more a skater can adapt his elegant movements to inward or outward music, the greater is his success. A feeling for music is as important as a graceful carriage, which must also be an unfailing attribute of every skater. Neither can be acquired or learned, since one is endowed with them or not from birth.

Schopenhauer defined the term, grace, as follows: "Grace consists of complete harmony



MARY ROSE THACKER
*Winnipeg Winter Club
Senior Ladies Champion and
Junior Champion
of Canada, 1937*



PHILIP LEE
*Winnipeg Winter Club
Senior Mens Champion*

between the intention of the performer and the resulting movement. Every movement and position must be achieved in the lightest, easiest and most pleasant manner, and in this way be a complete expression of the intention or will of the subject, without superfluous, meaningless gestures or awkward stiffness. Naturally, grace demands correct proportion in all limbs and harmonious development of the body, since only in this way can complete lightness and apparent adaptability in all positions and movements be achieved. It can thus be said that grace cannot be achieved without a certain amount of physical beauty.'

These words of the German philosopher could almost be accepted as a basis for the entire art of figure-skating. Grace and musical instinct, however, are not alone sufficient for perfection in this art. There is another quality above both of these, an undefinable something which a very famous skater once expressed in the untranslatable word, "spruutz." "Either one possesses 'spruutz' or not," he often declared, thereby uttering a profound truth. He meant that in addition to musical instinct and grace, a certain "je ne sais quoi"—perhaps the spirit concealed in a bottle of the best champagne—must be present in the blood of the skater if he is ever to become an artist. Without "spruutz" this is impossible, but the one possessing it immediately entrances artistically sensitive spectators. Sonja Henie,

Continued on page 35



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ELIZABETH ANN MCKELLAR
Winnipeg Winter Club
Junior and Intermediate Champion

FIGURES ON THE ICE

WHEN the sport of ice skating was in its infancy during the yesterday of long ago, some rather interesting events developed which formed the ground work for the higher level of technique and finesse such as we know today.

It is said that about 200 years after the birth of Christ the people of Sweden and Norway were using a variety of wooden snow shoes with a form of runner or runners on the bottom; with these crude implements on their pedal extremities they roamed freely over the hard encrusted snow. Later iron was fabricated and made into

runners and applied to their shoes. This instance of ancient ingenuity probably marked the beginning of skates.

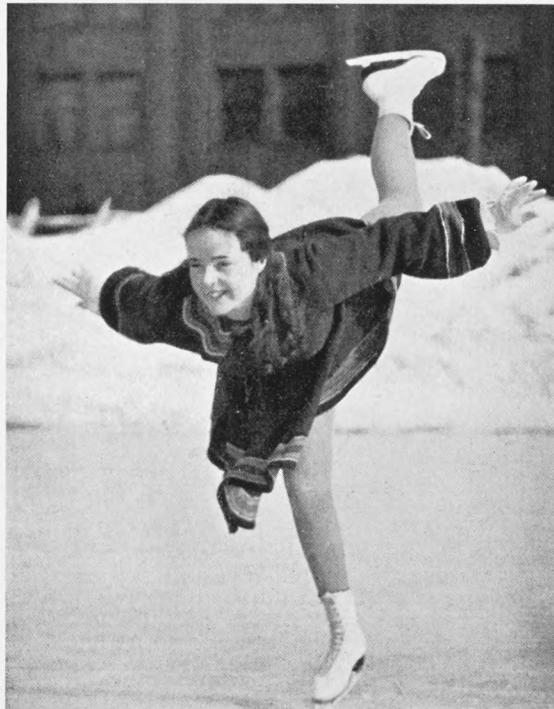
It is apparently true that the English people devised a sort of bone runner, which was held to the foot by thongs. (This is about the time of Henry the Second.) It is doubtful if it was really a skate, as it seemed the user skidded, rather than skated, with the aid of two long sticks or sharp pointed poles.

As soon as the use of iron became more fully known the skate was worked out and we read of

Continued on page 37



FRANK SELLERS
Juvenile Boys Champion



WILLIAM SAUNDERS
Junior Boys Champion

*Left—ROBERTA WILCOX
Juvenile Girls Champion*



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CECIL LAMONT

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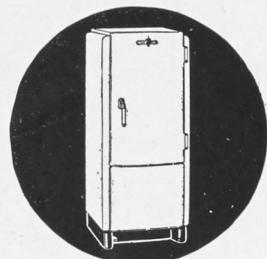


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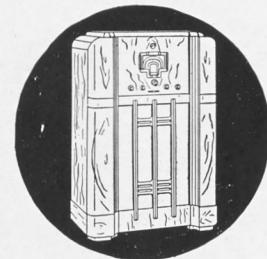




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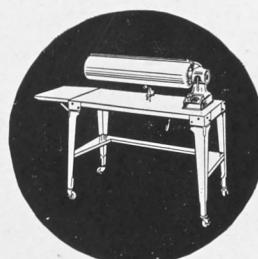


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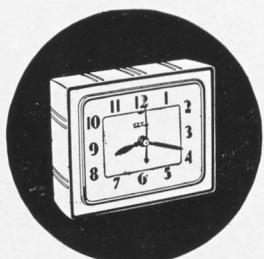
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Thus read the Winter Club's invitation to this year's Carnival. Those who answered the R.S.V.P. are the audience. We trust they will enjoy the ten parties planned for their pleasure, as much as the performers taking part in tonight's spectacle.

Directors of Performance—E. J. BAWLF, RUTH BURNS, A. S. KNIGHT, GERALD RUTHERFORD, GEORGE TRITSCHLER, GORDON A. STOVEL

PROGRAM

Overture "Espana" *Chabrier*

WINNIPEG WINTER CLUB CARNIVAL ORCHESTRAS
Director: HAROLD GREEN

ACT I "To a Garden Party"

Your first party is a fantasy—the search of the butterflies for the Queen of the flowers.

Directed by MRS. A. H. WARNER
Assisted by MRS. R. A. ROBERTS
MRS. J. SIMPSON
JACK KILGOUR

1. Butterflies "Il Bacio" *Arditi*
SHEILA REID MARGARET CHOWN

2. Bluebirds "Narcissus" *Nevin*

NANCY STOVEL	SHEILA SMITH	NORMA JAMIESON	KAY KIRBY
EVELYN HAYLES	MARGARET MCNEILL	ISOBEL BILTON	JUNE HAYLES
MARGARET JAMIESON	JOYCE LAMONT	BETTY KOTCHAPAW	BETTY HERBERT
PATRICIA LOVE	ISABELLE HAMON	SUZANNE WOODMAN	CYNTHIA McDONALD
TERRY COYLE	BUELAH REID	JEAN BROWN	MARNIE MILNER

3. Fireflies "Glow Worm" *Lincke*
NANCY KEYES JOAN PERRIN

4. Waterlilies "Poupee Valsante" *Poldini*
ANN PARKHILL LOIS PARKHILL JACQUELINE PORTEOUS

5. Gardener and His Pets "Flight of the Bumble Bee" *Rimsky-Korsakow*
GARDENER JACK KILGOUR

BUMBLEBEES	MARJORIE LUSH	CAROLYN ANN WARNER	ELAINE MCINNES
MARY JANE WARNER	MARY LOUISE HOUSTON	MAUREEN GUILD	BEVERLEY GLASGOW
DONNA MARIE MCINNES			

FLOWERS	ALISON KOTCHAPAW	PATRICIA FORD	JANE JAMIESON
DONALDA MURDOCH	BUBBLES WHITE	BARBARA HERBERT	HELEN KENNEDY
KATHERINE SCARTH	PATSY GLADSTONE	STEPHANIE KIRBY	DIANE GARDNER
AUDREY MUNRO			

GNOMES	JOHN CRABB		
PAUL CHANDLER			

FROGS	ROY PARKHILL	BILLY MILNER	DONALD MCINNES
DAVID PURVES			

6. Morning Glories "Die Fledermaus" *Strauss*

KATHERINE ANDERSON	MARGARET WINSTANLEY	PATRICIA PARRISH	BETTY FOSTER
GRACE EDGAR	LUCILLE DAVIS	JOAN AIRD	MARY BETTY LOWE
WINNIFRED RUTH MCINTYRE	JOAN LAWSON	LORNA AIKENS	FRANCES HAZELTON
ANN DENNISON	JOAN RITTER	ANN SHAW	SYDNEY ROBERTS

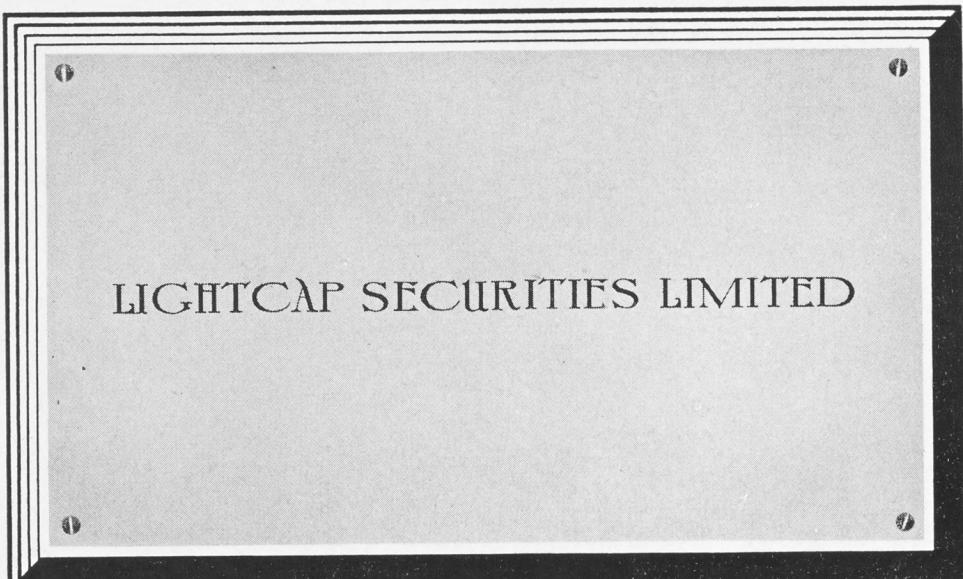
7. April Showers "Gold and Silver" *Lehar*

MARGARET MCINNES	DOLORES EDMOND	FRANCES MACCHARLES	ROBERTA WILCOX
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8. Frolic Ensemble "Gold and Silver" *Lehar*

9. Statues Ballet Music from "Faust" *Gounod*

BARBARA SPEAR	PAMELA BOND	BARBARA HAMON	JOYCE BULL
MONICA MACKERSY	ANN FORLONG	CATHERINE STEWART	JOSEPHINE WOODMAN
BETTY DOWLER	MARGARET MOORE	PATRICIA HUNT	BETTY JEAN ADAMSON
BETTY McDONALD	KATHLEEN STEWART	HELEN MARTIN	GLORIA BROWN
MARYLYN McIVOR	JEAN MORTON	ELIZABETH JOHNSON	BETTY BOND
ELOISE EDMOND	BETTY BEST	BETTY MORTON	JOAN ROGERS
BETTY SMITH	SHIRLEY LUSH	SHIRLEY COUPAR	
JOCELYN RICHARDSON	AUDREY REID	EVELYN DESBRISAY	



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PROGRAM (*Continued*)

ACT II

“To a Polo Game”

Polo takes its place as one of Winnipeg's winter sports. Just a little horse-play—some of it stilted.

Directed by A. W. SELLERS
Assisted by H. L. WHITTAKER
 JACK HUGHES

1. Hi There!	“The Way You Look Tonight”	Kern
ADOLPH WINDSPERGER		
2. Lo and Behold!	“King's Horses”	Graham
JUNIOR POLO PLAYERS		
ROBERT PURVES	BILLY PARRISH	DAVE AIRD
GREG KENNEDY	WM. ABBOTT	JEFF RIACH
PAUL SCHWEITZER	CHAS. HAYLES	HAROLD SELLERS
BILL KENNEDY	W. FOLLIOTT	ROBT. SPEERS
WM. KOTCHAPAW	R. MILNER	EDWARD ABBOTT
TOMMY BREEN BOBBY EDMOND H. McDONALD		
3. Feature Match	“Saddle Your Blues to a Wild Mustang”	Haid
CHOTA PEGS vs. JODHPURS		
DON. KENNEDY	HUGH GLASSCO	TOMMY BRANDSON
WM. FRENCH	GORDON CHOWN	JACK ARMYTAGE
D. CHRISTIE WM. SAUNDERS		
Referee: MICHAEL KIRBY Judge of Play: FRANK SELLERS Waterboy: FREDERICK SELLERS		
4. A Pair of Chaps	WILLIAM RODGERS	EDWARD THOMSON

ACT III *“To a Club Dance Session”*

Three times a week Club members enjoy program dancing on skates. Tonight you have joined them at one of their dance sessions. As at the Club, you will see a solo, a pair, waltzing and tenstepping.

Directed by D. H. BAIN
Assisted by E. J. BAWLF
A. H. WARNER

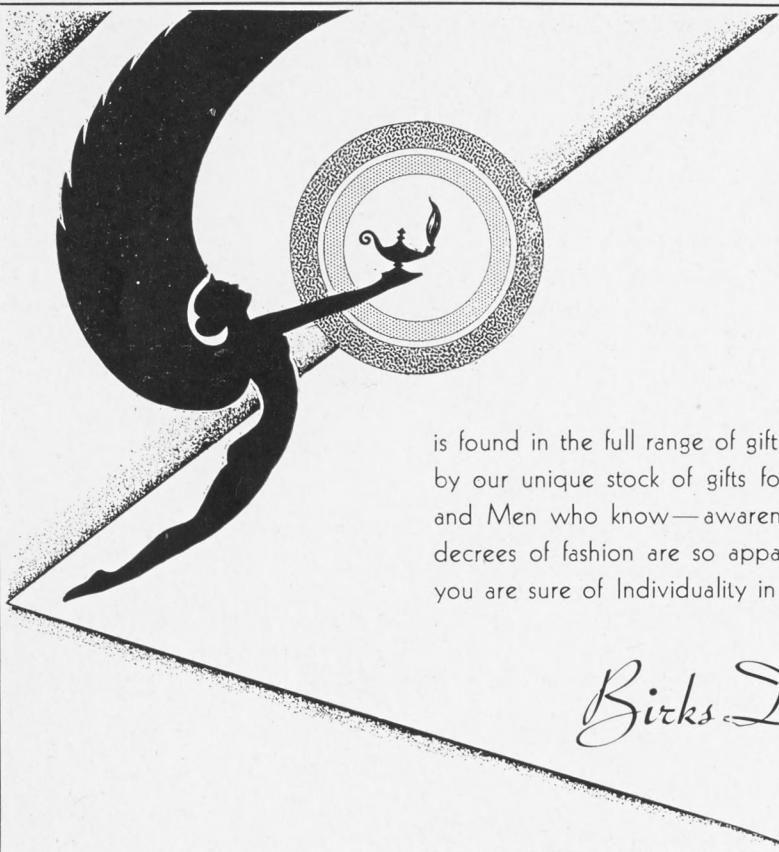
1. The Soloist	"Tesoro Mio"	Becucci
	PHILIP LEE	
	Figure Skating Gold Medallist, 1957	
2. Waltz	"Geschichten Aus Dem Wienerwald"	Strauss
3. Pair and Tenstep	"Stein Song"	Fenstad
THE PAIR (Exhibition Tenstep)	MARY SIMPSON	D. H. BAIN
THE WALTZERS AND TENSTEPPERS		
MARY SIMPSON	D. H. BAIN	HELEN BRYCE
MINNIE B. SOMMERSVILLE	HARRISON DYSART	MRS. T. G. BREEN
MARGARET BURNS	EARL WITMER	CRESSIE TRITSCHLER
BESSIE GEE	B. B. DUBIENSKI	JUDY BINGHAM
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		H. P. CRABB
		J. B. HAYDEN
		TRAVERS SWEATMAN
		C. H. DICKINS
		DR. W. F. HANNA
		JAMES I. MUNRO
		DR. REEVE MORRISON
		A. W. SELLERS
		BRUCE LONG

ACT IV

“To Meet Miss Chandler”

Once more the Winnipeg Winter Club is pleased to present Miss Evelyn Chandler, of New York City, International Skating Star. We are happy so many of you have accepted our invitation to meet her.

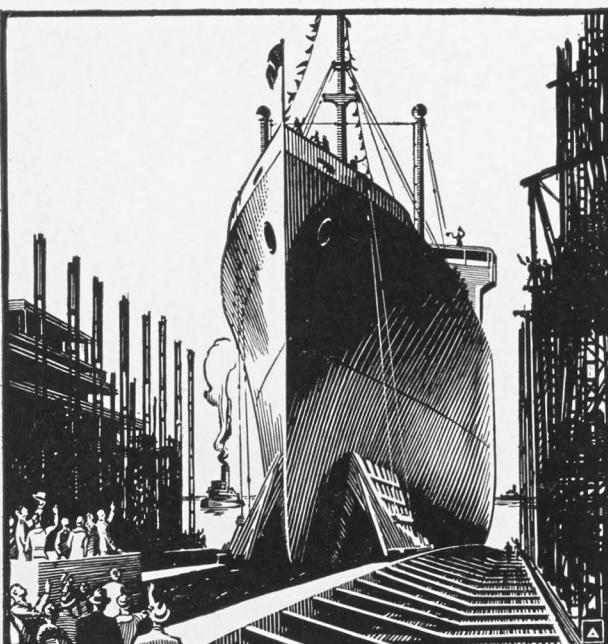
1. Evelyn Chandler "I Know that You Know" Youmans



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PROGRAM (Continued)

ACT V

“To a Ballet Party”

Based on the Classic ballet, our fifth party brings you its rhythmic blending of grace and music.

1. The Ballet.....	Valse from The Ballet "La Belle au Bois Dormant".	Tschaikowsky
SHIRLEY STEWART BETTY HOLDEN ALISON CHOWN MARY ARKELL	BARBARA RICHARDS ELIZABETH ANN MCKELLAR KATHERINE WHITEHEAD JANET CARRUTHERS	E. B. OSLER DR. J. E. ABRA JOHN WHITEHEAD RUPERT WHITEHEAD
2. Prima Ballerina.....	MISS CHARLOTT	
3. Pas de Deux.....	"Valse Septembre"	Godin
	BETTY RILEY	JACK KILGOUR
	Canadian Junior Pair Champions, 1937	

ACT VI

“To a Musicale”

It is a distinct pleasure to welcome you to our Musicale. Gershwin's "Rhapsody in Blue" is the most outstanding of modern rhythmic music. We trust you enjoy this party by our combined orchestra with Dr. Maier-Labergo as guest artist.

1. Rhapsody in Blue Gershwin

WINNIPEG WINTER CLUB CARNIVAL ORCHESTRAS
Soloist: DR. LEOPOLD MAIER-LABERGO

ACT VII

“To a Bridge Party”

Who in this day and age has not accepted an invitation for a Bridge Party? You at least have accepted one tonight, and you will meet The Queen of Hearts, The Four Aces, and The Joker. Remember it's bridge—not poker.

Directed by RUPERT WHITEHEAD
Assistant JOHN WHITEHEAD

ACT VIII

“To an Argentine Fiesta”

A gesture of Pan-American hospitality! The Gaiety of an Argentine Fiesta unfolds before you—vivid in color, romantic in its fiery Latin rhythm.

Directed by.....A. D. DUNCAN

1. Muchas Gracias	“La Cumparsita”	Rodriguez
	MISS CHARLOTT	A. D. DUNCAN
2. Argentine Tango	“El Choclo”	Villodo-Joy
THE SENORITAS		
CHARLOTT	BETTY HOLDEN	GLADYS TREMAYNE
BARBARA RICHARDS	MRS. E. A. PRIDHAM	CECILIA DYSART
THE SENORS		
A. D. DUNCAN	DR. JACK ABRA	WILLIAM COWAN
GEORGE McCULLOUGH	VICTOR SIFTON	LEWIS ELKIN
3. Artistas Invitados	“Orquideas a la Luz de la Luna”	Youmans
	LOUISE BERTRAM AND STEWART REBURN	
	(Toronto Skating Club)	
	Pair Champions of Canada, 1935	
	Fourth, World's Championships, Paris, 1936	
	Canadian Olympic Representatives, 1936	

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PROGRAM (Continued)

ACT IX

"To a Night Club"

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Choreography and Direction DR. REEVE MORRISON
Dance Routine DR. MAIER-LABERGO
Chorus Routine BETTY POTTER

THE FLOOR SHOW

1. Dr. Maier-Labergo and His Four Accordionists

Assisted by Bessie Gee and Eleanor French

..... "Glory of Love" *Berlin*

ACCORDIONISTS

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J. LEWACK

S. SOLVASON

I. THOMPSON

2. Black and White Rhythm "I Stumbled Over Love" *Forrest*

..... "A Thousand Dreams of You" *Alter*

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OLIVE MACARTHUR
 MRS. VICTOR WOODMAN
 ALISON CHOWN
 MARGARET FRENCH
 MARJORIE SMART
 DOROTHY GRAIN

LOIS SELLERS
 JOYCE BLACKWOOD
 MARGARET JOHNSON
 MARGARET KENNEDY
 YVONNE KEELER
 FRANCES FOSTER

ROGEANE RITTER
 MARGARET ANDERSON
 JANE MONTGOMERY
 EFFIE MORTON
 MARGARET DOWLER
 POLLY ORMOND

MARGARET MCKAY
 MRS. REEVE MORRISON
 CONSTANCE RITTER
 LILLIAN ARNOLD
 MARION KOTCHAPAW
 ISABEL MACARTHUR

3. The Simpson Sisters "Warbler's Serenade" *Pryor*

MARGARET SIMPSON MARY SIMPSON

4. The Rhythm Girls "Riverman" *Cavanaugh*

BETTY POTTER

5. Evelyn Chandler "Sailor's Hornpipe"

6. Finale "Riverman" *Cavanaugh*

ACT X

"To a Marine Corps Review"

The Marine Corps is on review. You have accepted the invitation to witness the "march past" and formation drill of the corps.

Directed by DR. W. J. RILEY
Assisted by R. A. PURVES
 BRUCE LONG
 WILLIAM COWAN

..... "Coronation March" from "Le Prophete" *Meyerbeer*

..... "Pomp and Circumstance" *Elgar*

THE MARINE CORPS

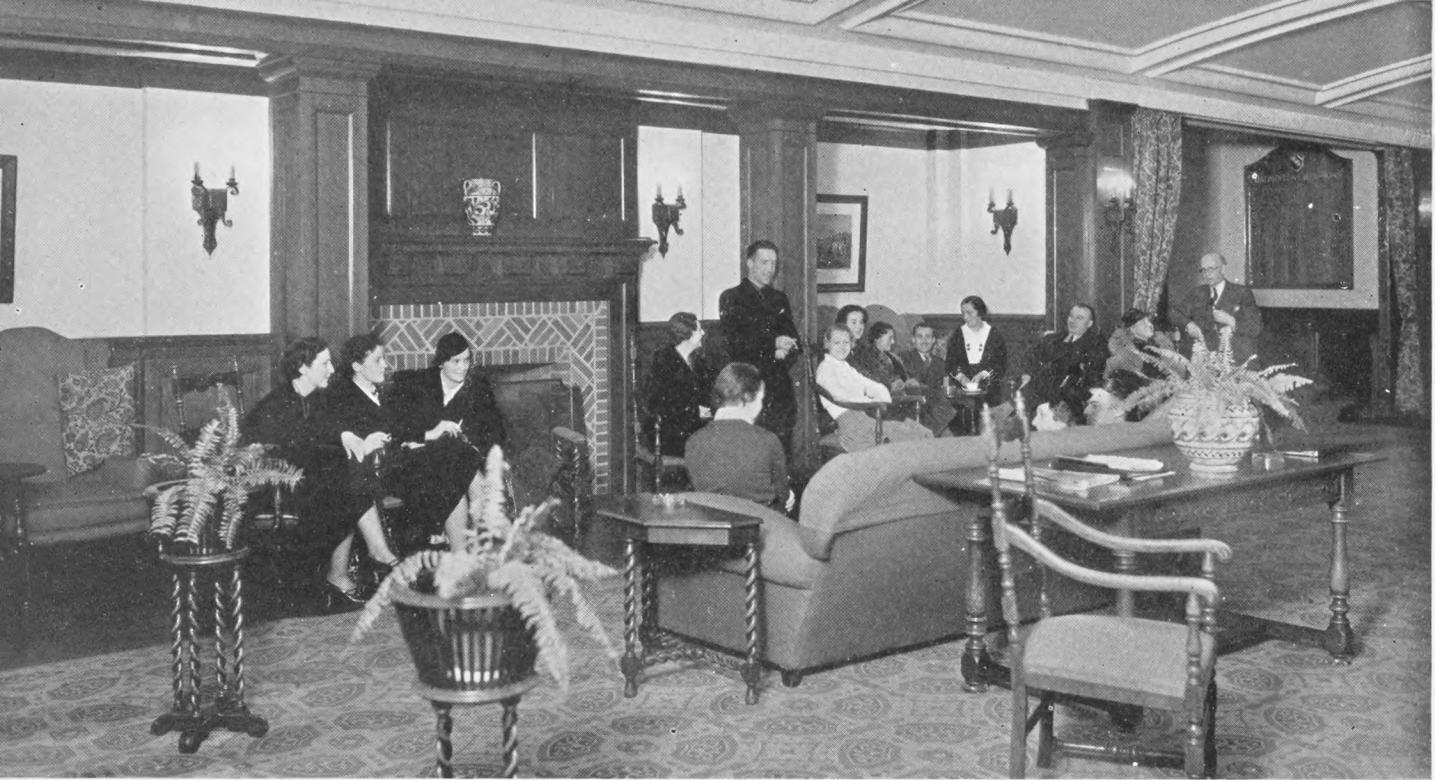
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 MRS. L. W. HOUSTON
 MRS. R. A. PURVES
 MRS. W. E. BLODGETT
 EDITH ABRA
 DORIS CHAMBERS
 HELEN CARTER
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 MRS. J. S. MARTIN
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 MRS. F. E. METCALFE
 MRS. J. G. C. HALL

MRS. WILLIAM COWAN
 MRS. W. J. RILEY
 MRS. T. O. PETERSON
 MRS. E. B. FROST
 PEGGY PARKER
 MRS. R. G. MORROW
 MRS. R. W. MILNER
 MRS. GORDON A. STOVEL
 MRS. C. R. FRAYER
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 R. W. KINZIE
 W. E. BERTRAM
 H. L. WHITTAKER
 F. H. JUDD
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 H. A. DOAK
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 DR. W. F. HANNA
 W. J. ANDERSON
 W. S. BARNETT
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 DR. J. H. BEST
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 GEORGE CLANCY
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 HAROLD PLANT
 ALBERT FORD
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"GOD SAVE THE KING"



The Winter Club—Centre of Athletic and Social Activities

Winnipeg's sparkling frosty winters have brought forth a remarkable achievement of its citizens—The Winnipeg Winter Club, organized in 1929. This Club stands among the foremost of similar athletic and social organizations of the continent. The massive home of the Club, centrally situated on Smith Street, between Broadway and Assiniboine, houses large sheets of ice designed for figure skating, ten badminton courts, a crystal clear swimming pool of white tile, squash courts, table tennis coupled with spacious lounges, dining room, buffet and private rooms for luncheon, bridge and mah jongg parties. Excellent popular priced luncheons and dinners are served.

Few members of the Winter Club complain of the length of Winnipeg's winter season. In the summer months the swimming pool provides a haven from oppressive heat.

The Winter Club was designed and is maintained as a family institution. Children as youthful as three years of age will be seen on the ice and in the swimming pool. Those of teen age take part in the various activities of the Club. Senior members, some of whom have attained the allotted span of three score and ten, delight in participation in the athletic activities of the Club. Others make it a rendezvous for meeting their friends for tea in the various lounges and interest themselves in watching the progress of their children in mastering the intricacies of figure skating, graceful diving, swimming or building strong, graceful bodies on the badminton courts.

Professional instruction in various activities of the Club is available to all members.

The Winter Club has produced Dominion Champions and Gold Medallists in figure skating and badminton. From the swimming pool emerged the Diving Champion of the British Empire Games of 1934. The rapid development of figure skating amongst the very young members of the Club is evident from the juvenile act which is seen at the performance of "You're Invited."

A tour of inspection of the Club, to those who have not already had the privilege, is truly a revelation. Any member of the Club would delight in showing you through it.

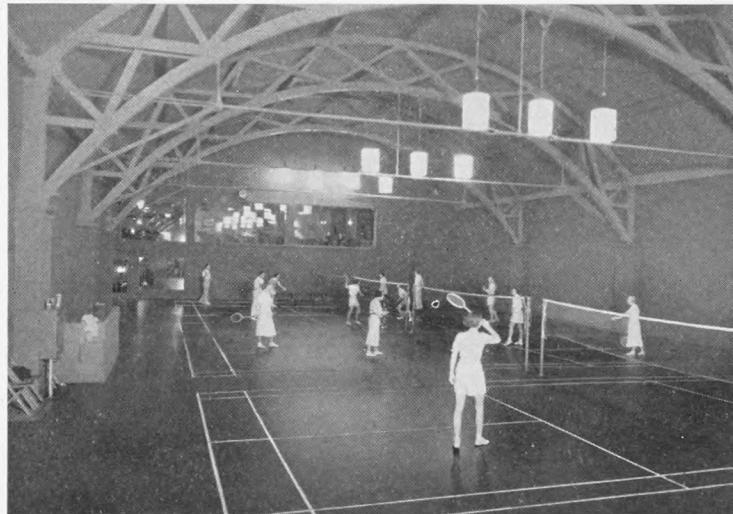


Left to right—Around the fire-place in the Lower Main Lounge.

An evening on the ice at the Winter Club.

Four of the ten Badminton Courts.

A dip in the Crystal Pool after the games.



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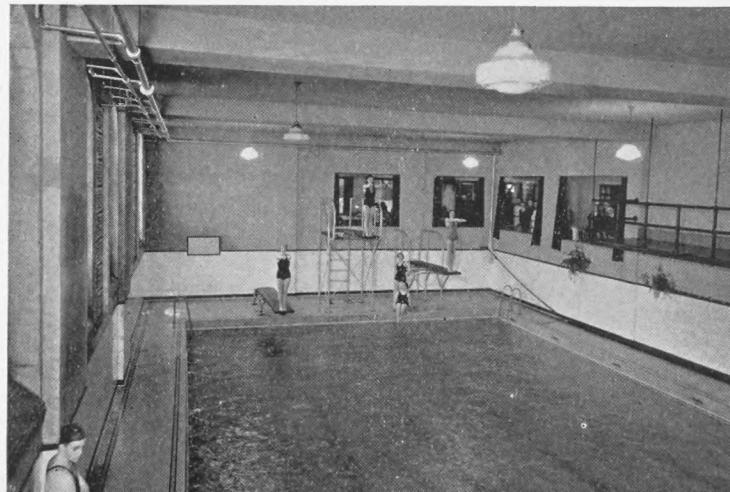
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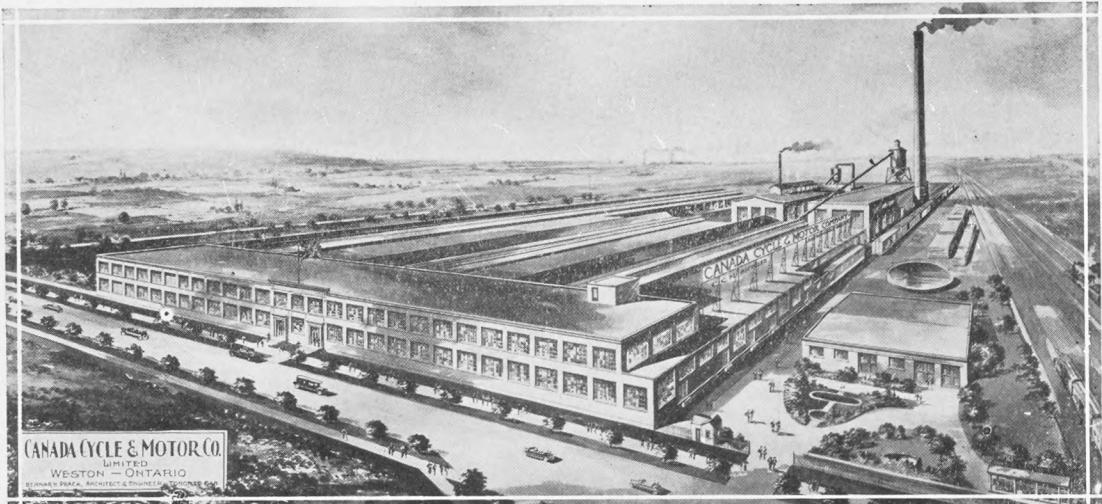
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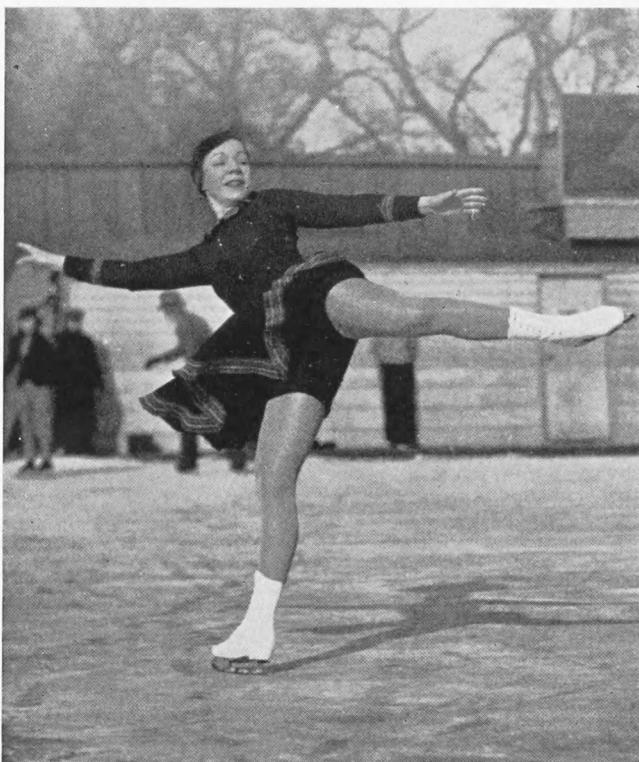
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Front Row—BILLY MILNER, MARY JANE WARNER, MAUREEN GUILD, ELAINE MCINNES, MARJORIE LUSH, DONNA MARIE MCINNES, CAROLYN ANN WARNER, MARY LOUISE HOUSTON, BEVERLEY GLASGOW, DONALD MCINNES.

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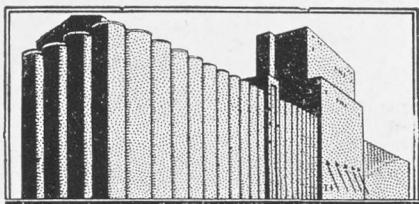
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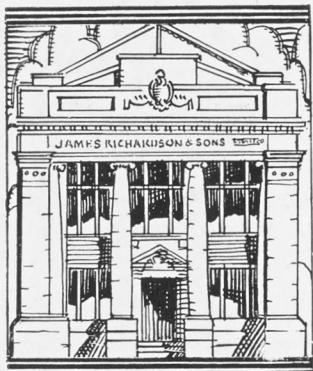
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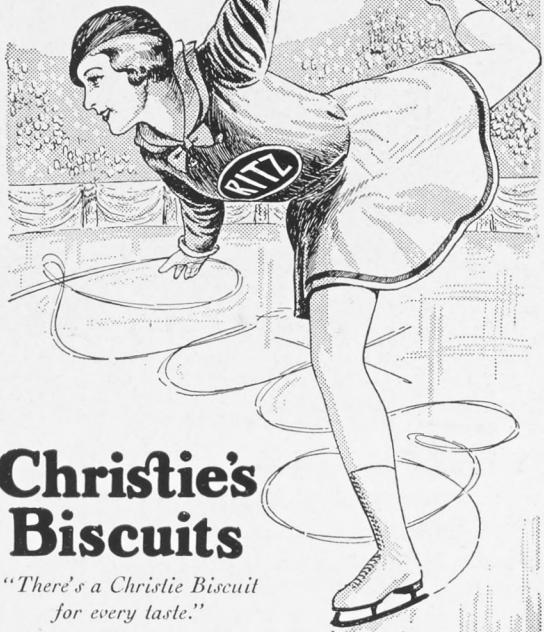


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Middle Row—PATRICIA LOVE, MARNIE MILNER, SHEILA SMITH, MARGARET MCNEILL, BUELAH REID, KAY KIRBY, JEAN BROWN.

Front Row—JUNE HAYLES, TERRY COYLE, BETTY KOTCHAPAW, NORMA JAMIESON, JOYCE LAMONT.

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M. Mitchell	
M. Graham	<i>Clarinets</i>
J. Korty	Geo. Beer
T. J. Lindsay	P. Norgor
Mary Gussin	
Ross Lechow	<i>Saxophones</i>
A Zimmerman	J. Karr
Mrs. F. M. Goulden	E. Thordarson
M. Napody	F. Angeloni
E. Amond	W. Beggs
Irene Diehl	
I. Lavitt	<i>Trumpets</i>
P. Palmason	W. McPherson
W. Storrie	J. Robison
F. Simons	
<i>Piano</i>	<i>Horns</i>
H. Smith	E. Harris
	A. Bailey

H. Smith

H. Smith

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Mrs. A. Zimmerman
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Bass

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N. Spink	J. Phillips
E. Oliver	H. Stewart
	Pete Couture
<i>Tenor Saxophones</i>	<i>Accordions</i>
T. W. Brown	H. Elsasser
M. Fienstien	S. Solvason
	J. Lewack
<i>Alto Saxophones</i>	I. Thompson
R. Mills	Dr. Maier Labergo
M. Wilcox	
<i>Baritone Saxophones</i>	
L. Rale	<i>Piano</i>
R. Simpson	A. Liscombe
<i>Trumpets</i>	
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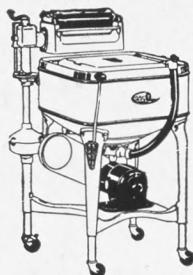
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Beauty and Art in Figure Skating

Continued from page 5

Karl Schafer, and the Herber-Baier couple may be mentioned in this connection.

"The highest degree of grace is always the most charming, so that we lose consciousness of our surroundings and become unified with the performance." The best proof of the effect of a presentation is the action of the public, which suddenly bursts into applause during the performance of an artist. In such cases the applause is occasioned more by the harmonious and musical quality as well as the perfect grace of the performance than by the technical perfection, which the general public is not so well able to judge and appreciate, the performance in its totality exciting the enthusiasm of the audience. On the other hand, the public may observe the presentation of a skater or couple in entranced silence, a feeling of respect and awe preventing it from applauding, and the enthusiasm is withheld until the conclusion.

The charm of figure-skating lies not alone in the movements and grace of the skater, but also in the execution of the figures, steps and leaps, as well as in the general make-up of the program itself. A complete program should resemble a lovely garland, a beautiful flower wreath in which attractive greenery enhances the beauty of the flowers. The more attractive the arrangement and selection of figures, the greater the effect when a true artist demonstrates his ability. The maintaining of a central point and the grouping of the various steps, dances and leaps about this point as well as the distribution of the performance over the rink are of great importance, and the force behind the movements as well as the careful harmony between force and tempo are also significant factors. Beauty also lies in the variety of the program, though this effect may be destroyed through too hasty presentation of figures or through affected poising and unnatural sweetness of expression.

It is only through the harmonious combination of all of these requirements that figure-skating becomes an art. A new conception of genuine skating style, especially for couples, has come into being, the ideal of perfection no longer being constant close skating, acrobatic and athletic feats or mere balancing acts. The tendency today is towards a performance by two single skaters, each completing a difficult though identical program where each executes the same movements and leaps in such perfect rhythm that they seem to be actuated by the same impulse. The one encircles the other, their figures join and entwine, separate and meet again, they perform simultaneous leaps and spins, and when the patterns being executed by the two skaters meet, a spectacle results in which both skaters seem to be one, and the spectator is lost in amazement and admiration at the beauty of the design. — *Arthur Vieregg in Olympic Games Magazine.*

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Figures on the Ice

Continued from page 7

a great event in 1572 (the time of Queen Bess). The story is somewhat like this: It appears that the Dutch fleet had become frozen in the waters of the Y. Upon learning this, Don Frederick, son of the terrible Alva, decided to capture the fleet, so he immediately sent a body of picked men across the ice. Imagine their surprise upon drawing near the vessels to find that the Dutch had cut a trench through the ice around the entire little fleet. Baffled, the Spaniards beat a retreat.

The Dutch now sailed forth with a body of musketeers on skates, after the unfortunate Spaniards, overwhelmed and routed them, and left hundreds of dead on the ice. Alva was so impressed with the idea of the Dutch that he ordered several thousands of pairs of skates for his soldiers. Doubtless this was the first military force on skates that the world had ever known and resulted in possibly the greatest order for skates at that time.

Later we find that royalty was partial to the sport. Pepy's Diary has the following:

"December—To the Duke . . . and followed him into the park where, though the ice was broken and dangerous, yet he would slide upon his skates, which he did not like; but he slides very well." (Pepys is speaking of James 2nd.)

Another instance speaking of Monmouth, son of Charles the Second, the Princess (afterwards Queen Mary) had accompanied him.

"In his exhibition on the ice and the figure which he made poised on one leg and clothed in petticoats shorter than are usually worn by ladies, so strictly decorous, had caused some wonder and mirth to the foreign ministers."

During all these years the skate was becoming a little less clumsy, but the progress was indeed slow and the technique of figure skating did not yet exist. Outdoor skating on the lakes, canals and fens all tended to make the individual go in for distance, not curves or figures.

Holland dames fastened their babies upon their backs and taking rolls of cheese, skated down the canals to market. English and French used the canals or fens for a day's trip.

Probably the first skating club was formed in Edinburgh in 1830 when the London Skating Club was organized, which it is understood, is in existence today. About this time, 1830, Jackson Haines was in Europe and exhibited his type of skating. Most of us think of him as an ice skater and yet during that period we read of the invention of "mechanical skates" or what we know as rollers. By 1850 the French had mastered most of the present day technique. The spread eagle was a well known figure, also to spin, which they called a pirouette or olivette because of the figure being showed somewhat like an olive.

Continued on page 39



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Mary Simpson
Intermediate Ten-Step—Margaret Simpson and
Mary Simpson
Intermediate Fox-Trot—Elizabeth Ann McKellar and
C. H. Dickins
Intermediate Tango—Marjorie Smart and
Dr. Graham Wilson
Junior Waltz—Margaret Chown and Frank Sellers
Junior Ten-Step—Sheila Reid and Michael Kirby
Juvenile Waltz—Margaret Chown and Frank Sellers
Juvenile Ten-Step—Roberta Wilcox and
Frances MacCharles



Figures on the Ice

Continued from page 37

The costume of the skater at that time for the man was a skin-fitting trousers or tights with a sort of tunic or jacket so short that it ended well above the hips. The jacket was form fitting as are many of the costumes worn in exhibitions today.

Improvements in the types of shoes included elastic-sided gaiters, called Congress gaiters, in use even during the early 70's.

It might also be of interest as a closing paragraph to tell how skating derived its name. It would seem that skates were so called from the action of the limbs required in using them.

From the Anglo Saxon *Scitan*—to throw out.

Dutch.....*schatts*

French.....*eschasses*

Italian.....*scatta*

English.....*escatches or scatches*—

scafe—skait—skate.

—*Bedell H. Harned, Secretary United States Figure Skating Association, as published in International Skating Carnival Magazine.*



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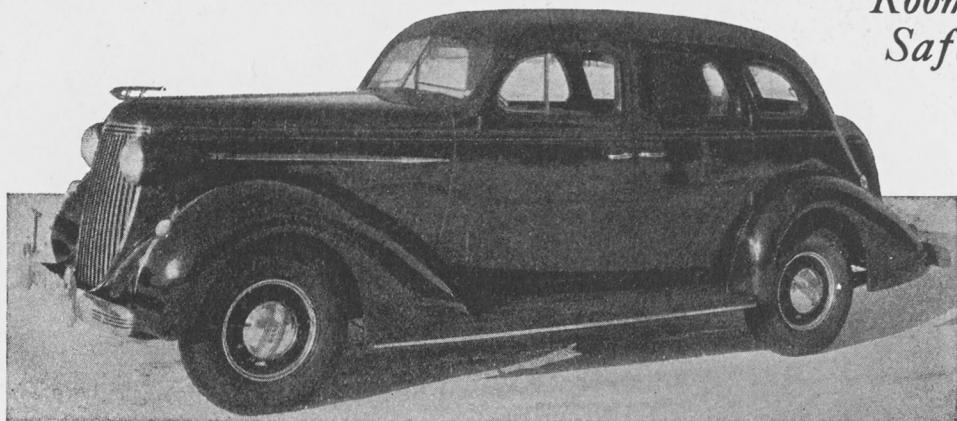
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